

# CHARLESTON EXPOSITION

Magnificent Display of the South in the Exposition and Arts of the World

## "IVORY CITY" FAIRYLAND

Carolina Inter-State and West Indian Exposition presents Great and Unique Features that attract Thousands of Visitors.

### HOLLY MIDWAY

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### THE PURPOSE OF THE EXPOSITION.

Its purpose is to add to former efforts and to inaugurate new industries and commerce, to enter upon a truly Twentieth Century of Advancement in all the arts of peace, to develop the American culture of silk and tea, to promote the manufacture in the South of cotton and iron, to extend the commercial importance of Charleston by showing the value of new steamship lines, to present to the world the resources and attractions of a most prolific country and have the Captains and Privates of industry to learn that Charleston is the connecting link between the producers of the Southeastern States and the Mississippi Valley on



MAJ. J. C. HEMPHILL, Exposition Director and Manager Department Promotion and Publicity.

### THE MEN AT THE HELM.

The men who built the Exposition are a strong body of workers. Its first suggestion came from Col. John A. Averill, the Director General, and it is to his energy, executive ability and never tiring industry that the success of the undertaking is in a great measure due. But the one man of all men who made the Exposition possible is Captain F. W. Wagener, the president of the company. Once enlisted in the cause he has not spared time nor money. His means have been pledged for its success and it is said unhesitatingly that but for him the Exposition could not have been as great as it is.

The other officers of the company, to each of whom high praise is due, are W. H. Welch, vice president; Samuel H. Wilson, treasurer; A. M. Wheeler, assistant director general, and John F. Ficken, general counsel. The Board of Directors, whose admirable conduct of the Exposition deserves all praise, has on it in addition to the president and vice president Messrs. Samuel Lapham, a prominent manufacturer; J. C. Hemphill, editor of the Charleston News and Courier, and also chairman of the Department of Publicity; J. L. David, a leading clothier; C. S. Gadsden, president of the Char-



COL. J. H. AVERILL, Director General of the Exposition. THE ADMINISTRATION BUILDING.

leston and Savannah and Atlantic Coast Line railroads; John F. Ficken, attorney and ex-Mayor of Charleston; Francis K. Carey, of Baltimore, and Wille Jones, of Columbia.

The architect of the beautiful "Ivory City" is a maker of expositions, Mr. Bradford Lee Gilbert, of New York, whose work in Chicago and Atlanta have been so much admired, and who brought experienced ability, taste and enthusiasm to his task. The result has been only what might be expected, and it is a poem in buildings to which his brain gave being.

The men, the means, the architect are assembled and now the place upon which these forces are to be centered, so as to make a magnet that will draw all people to Charleston.

### A FAIRYLAND FOUND.

It is found, and it is a beautiful spot upon the eastern banks of the Ashley river, exceeding one hundred and sixty acres in size, within the city limits and about two and a half miles from the business centre of the city. The supervising architect, with all his experience, did not hesitate to call the spot an ideal site for the fairyland of palaces and towers and gardens which have arisen as if by magic. The slightly hilly topography of the

magnificent live oaks, from whose outstretched limbs there hang in shadowy and graceful pendants the streamers of long, grey Spanish moss, which nature alone presents as an attraction. In place of dusty walks there are here beautiful groves and green slopes, providing a perfect background for the architect and landscape gardener, whose artistic fancy has evolved a dream of beauty. The grounds skirt the edge of a beautiful river, which adds its shimmer and sparkle as another level of beauty in a crown of naught but those of brilliant lustre.

This section of the grounds which border upon the river provides for what is known as the "Natural Section," and the river frontage gives it a most graceful charm. Here are to be seen numbers of the spreading live oak trees and clusters of Cherokee rose bushes, whose beautiful flowers are soon to be in abundance. This part of the grounds once formed part of the magnificent estate of William Lowndes, a diplomat and statesman of the days of Calhoun. It is now the property of Capt. F. W. Wagener, but by a recent act of the City Council of Charleston will be purchased and made a permanent park for the city. To it will be moved many of the Exposition buildings, which will be located as a permanent souvenir of the Charleston Exposition.

### A PICTURE OF BEAUTY.

The "Natural Section" has on it many buildings, but the beautiful work of nature done on its grounds has needed little addition. This is but half the grounds, which by a happy accidental shaping of the irregular tract on which the Exposition has been located has given rein to the fancy of the architect, who has used two distinct methods, one emphasizing the natural features, while art itself makes up the other half.

### BY CAR AND STEAMER.

The Exposition grounds are easy of access from the city. Private conveyances there are to be had in abundance or a quick trip can be made by the electric cars. To those who prefer a trip by railroad over either the Southern or Atlantic Coast Line will land visitors on the east side of the grounds, or if by steambat then a pleasant half hour ride, begun at the city wharves on the Cooper river front, swinging around by the Battery and then up the Ashley river will



MR. SAMUEL LAPHAM, Exposition Director.

land sightseers on the west side of the grounds.

The business headquarters of the South Carolina Interstate and West Indian Exposition is in the Administration Building, which occupies a most commanding site just to the right of the main entrance to the grounds. Midway between the Natural and Art Parks its design makes it equally effective from all sides. In formation it has a central tower and two flanking wings, placed nearly at right angles, the extreme end being the pylons connected with the main building by a covered way, those covered ways forming the entrance and exits to and from the grounds.

The central dome and rotunda are 75 feet in diameter, and extend about 40 feet above the roof to a height of 75 feet above the ground. The striking feature of the imposing building is a great round balcony which projects boldly into the grounds. The many rooms of the building contain the Exposition offices for the various departments.

In style the building is a combination of the Spanish-Renaissance and the Old Mission type of architecture, with picturesque gables, enriched ornamentation and projecting cornices, brackets and label molds, the effect of the dome being decidedly Spanish.

Opposite the Administration Building, and on the axis line of the main plaza separating the two sections is the MINES AND FORESTRY BUILDING.

This is the first of the great buildings to which visitors turn and is the Mecca to which all North Carolinians will flock, for in it is the great exhibit from this State occupying the very best position in the building and forming a picture of beauty immediately that the view within the swinging doors comes into the line of vision.

The North Carolina exhibit space is divided into five sections, the central being within an ornate pagoda, surrounded by the other four sections all elaborately ornamented.

Within the building, outside of the entire North Carolina exhibit, the products of the mines and the forests of a great section are the attractions. In area there is about 20,000 square feet. The building is semi-circular in form, and is designed after some of the quaint old palaces of Spain and Italy. It is one story in height with deeply recessed windows high above the ground, these being filled in with wrought grilles.

The visitor will find many specimens of various kinds of native woods, in natural and finished shape. The mines exhibits, crumpled in geological eras are full of in-

glia, Colorado, Dakota, Missouri and North Carolina, some of the serpentine and variegated marble from Colorado being made into exquisite designs. The geological exhibit of the United States Government is a magnificent one and attracts great attention.

Passing eastward from the building there is next the

### PALACE OF COMMERCE.

This is one of the three Palaces connected in semi-circular form by colonades, their grouping thus forming the imposing back ground for the Court of Palaces, the Cotton Palace in the centre, and the Palace of Agriculture at the opposite end.

Within its walls is the Liberal Arts display, covering 43,000 square feet of floor space, where are exhibited the manufactured products of various sorts, except textiles, displays of foods and their accessories, ordnance and munitions of war, ceramics, gold and silver ware, ethnological and archaeological exhibits. The manufacturers of many articles for table use here have their exhibits, samples of which are served daily to visitors, who find many toothsome articles to be enjoyed, "without money and without price." There are over 60 concessionaries having exhibits in this building and souvenirs are on every side.

Passing from this building entrance is had into the colonades leading to the magnificent Cotton Palace. These spacious colonades, on either side of the Cotton Palace, contain the magnificent exhibit made by the National Government.

### THE GOVERNMENT EXHIBIT.

No appropriation from Congress came to aid Charleston in her stupendous undertaking but by the aid of President McKinley, President Roosevelt, their Cabinets and the heads of Departments a full exhibit was obtained, and these placed in the long colonades and in the beautiful exedrae, one of which is the



COL. C. S. GADSDEN, Exposition Director.

West Indian Post Office, the other containing the Post Office exhibit.

Besides these the department exhibits come from the War, the Navy, the Agricultural, the Treasury and the different Bureaus of the State Department.

The National Museum has a magnificent exhibit and it is under the direction of the Smithsonian Institute. It comprises the most select specimens from the wonderfully rich collection of the Government at Washington, and the entire exhibit made at Buffalo from the Philippines. This last exhibit is one that is studied and re-studied with increasing interest as it is a revelation to the sightseer of the greatness and diversity of the production of the islands and advancement of the Filipinos.

From the first colonades and exedra we pass directly into the most magnificent building on the grounds, the majestic

### COTTON PALACE.

This is the chef d'oeuvre, the piece de resistance, of the Court of Palaces. It covers over 50,000 square feet of floor space and is about 350 feet in length. It is the centre piece from which radiate the Colonades to the Palaces of Commerce and Agriculture. A magnificent portico is a feature of it, and standing here there is a splendid view of the Sunken Garden and its lake.

Within the Cotton Palace South Carolina fittingly exhibits a display of cotton, cotton products and by-products and cotton manufactures such as has never before been gathered together at any exposition. Here is told the story of the cotton seed from the moment it is placed in fertile soil, as it develops into plant, blossom, boll, snowy fibre, and then on as it is picked, ginned, baled, spun, wove and the finished product appears. And just so well the display shows its by-products, what becomes of the seed, and in fact the great story of "King Cotton" in its entirety.

Besides the building contains other exhibits of absorbing interest and the Exposition visitor will find that it requires time to thoroughly study and enjoy the display made.

But on again through colonades and we are in the

### PALACE OF AGRICULTURE.

This is the completion of the central group, and here is 43,000 square feet of floor space. In it there is the magnificent display made from the counties of South Carolina, most artistically arranged. In these are the farm crops and exhibits pertaining to horticulture, including pomology, floriculture and viticulture, with literature and statistics bearing on these pursuits. In the annex there is a great display of agricultural machinery and appliances.

Passing over the main entrance of this building we get a splendid view of

### THE COURT OF PALACES.

This enables us to study the architectural beauties of the buildings inspected. The Cotton Palace is of the Spanish-Renaissance style as are all the buildings in the "Art Section." Its central dome rises one hundred and sixty feet above the level and its great porch is three hundred and sixty feet long. The facade is broken by various pediments, projections, domes, red tiled roofs, the architecture being typically Southern, with huge masses, simple and strong contour and sculpture at various entrances and initial outlines, enriched with terraces and points.

The Palace on either side beyond the colonades have each a central dome, four smaller towers on each corner and two still smaller towers on either side of the gable over the main entrances, all being rounded instead of square.

### THE SUNKEN GARDEN.

This great Court of Palaces contains 1,500,000 square feet, the area being larger

excavation made for a lake. In the centre of this, fully twenty feet below the level of the Palaces, is the Sunken Garden. It is beautiful by day, brilliant at night. Beds of tropical and gorgeous plants increase with their vivid coloring the effect produced by the shimmering reflections of the ivory palaces seen in the miniature lake. No more lovely sight can be conceived than that seen as one stands midway in the band stand and gazes on this very bouquet of color and effect as the sun pours out its mellow rays, or at night when browns and streamers and jets of electric fire engirdle building, and dome, and minaret



MR. E. L. TESSIER, JR., Manager Department of Exhibits and Concessions.

and turret and garden in one vast waving, quivering line of indescribable brilliancy and beauty. "It is enchantment that has done this," one idly dreams.

### THE AUDITORIUM.

Across the Plaza and into the Auditorium is a pleasant walk. The building is circular in form, with symbolic decorations, and in the southern end an open pergola reached by outside stairways. It is a commodious building, with a seating capacity of about 6,000 people. In it is a spacious stage, back of which is one of the largest organs ever constructed, made by Moller, of Maryland, especially for the Exposition. The interior of the building is gay with bunting, while sloping seats and wide aisles make it a comfortable play house.

### SOME STATES AND CITIES.

Turning to the northwest towards the "Natural Section" we find at its entrance the Pennsylvania Building, a massive structure, whose open court, wide verandas and accessible observatory make it a pleasant place of meeting for the "Quakers" and their friends. It is furnished beautifully throughout and a fine birds-eye view of the grounds is to be had from the observatory.

First in the "Natural Section" comes the Maryland Building, of the Spanish Mission type. It is elaborate in its details and mural decorations, the entrance to it being over a "camels back" bridge, which spans an outlet from Lake Juanita. Further on, bordering upon Lake Juanita is the New York Building, built in the Spanish type, with backing of live oaks, moss draped. Its two wings have an open court between, and it has a special beaut of its own.

Directly opposite is the Philadelphia Building, within whose central rotunda is the historic Liberty Bell, guarded by four stalwart policemen. The design is colonial, pure white in color, and a long vestibule approach, made brilliant by electricity at night, gives it a unique appearance. In it are matters full of interest, telling of the great things done in the "City of Brotherly Love."

### OVER LAKE JUANITA.

Here, on the edge of the Lake is the building known as "Venice In America," containing precious Venetian ware. Out on the lake are the electric fountains, while gondolas dot its waters. In the



MR. J. L. DAVID, Exposition Director.

centre of the bridge leading across it is the electric island and booth, where at night prismatic rays make a beautiful illusion. The lake itself has been let in from the Ashley River, a dyke on which stands the Fisheries Building dividing it from the lake.

Over the bridge the first point reached is

### THE MACHINERY BUILDING.

In this there is a display, both of machinery and electricity. It is a long low building, with a loggia of many arches and columns, its ornamentations being mainly a central porch at the entrance, with a gable above, this as well as the deeply corrugated roof showing the picturesque curves of the Spanish-Renaissance type.

Here is machinery of all kinds, except textile, and a wonderful gathering of inventions in electrical appliances. It is an instructive and entertaining exhibit, as it takes up in detail some of the very latest efforts and inventions in these lines.

### THE TRANSPORTATION BUILDING.

Just beyond, still on the north side of the lake, is the Machinery Building. In it are seen lines somewhat akin to that of the Machinery Building. It is long and low, while its gables and tiled roof tell of Spanish design. In the building are seen the latest devices in steam and electric railways; elevated, surface, underground; vehicles moved by horses, electric, steam, gas, compressed air or other power, and vessels of mercantile or pleasure service. Here also is to be seen the Good Roads exhibit.

### THE FISHERIES BUILDING.

It is a building with a history, and as it is gazed upon it takes you back for hundreds of years. The broad lawn sloping from the portico to the ripples of the Ashley river, bordered by hedges of Cherokee roses, a prim little garden that recalls our great grandmothers with its narrow walks bordering on clove pinks, hollyhocks and gilly flowers, it forms indeed a breath from another age.

its motif the proper display of the living interests of the country erected upon the dyke or creating the two bodies of

The building is square of Oriental design. Access to the entrances and within are rows of tanks, with sides of plate glass, aided by mirrors at the back to properly display the live exhibit in the enclosed waters. Light is introduced from above, and the aquarium displays the fish within to the very best advantage.

In the centre of the buildings is a large tank, with bottom of white tiles, this being the tropic home of a family of Alaska seals, whose movements draw many curious spectators. In addition to these tanks there is a complete exhibit of the practical work done by the United States Fish Commission in the propagation of fish, modern appliances for catching fish, models of boats, and one of the most attractive exhibits on the grounds, that showing the development and growth of coral and oysters.

The fisheries exhibit is pronounced by those who have examined it as being superior to the exhibit made at Buffalo. The building is one of the Meccas of the "Ivory City" and much time is pleasantly and profitably spent in studying the magnificent display made within the walls.

Crossing the causeway, we turn by a winding path and find entrance into

### THE PALACE OF FINE ARTS.

This is appropriately the most artistic building at the Exposition, the mural ornamentation on the outside of the building being extraordinarily attractive. The design is purely classical, the structure being of brick and is fireproof.

On the east and west sides four groups make up the "Dewey Arch," as it is termed. These are "War," "Peace," "The Army" and "The Navy," mounted upon high pedestals, while a cast of Apollo and other statuary mark the approach to the building, to which entrance is had by a flight of low steps.

The building within is divided into a large central court and two side galleries containing fully as representative an exhibit of the work on canvas and in sculpture as was found at the Pan-American. The building is 140 feet long, 50 feet wide, the inside height being 30 feet. The building is lighted by a large skylight, 24 feet wide, extending the entire length of the building, and providing for a splendid view of the art treasures within. The color scheme without harmonizes with the general motif of the "Ivory City" and is most satisfying.

The display of American art is exceptionally fine. Its collection is due to the work of Mr. James Blinn Townsend, of New York, the Art Director of the Exposition, and especial praise is given to the exquisite exhibit of Colonial or early American Art, the exhibit made of the work of American miniature and portrait painters being a noticeable feature. These come largely from Charleston homes and are characteristic efforts of famous portrait painters. The only picture by a foreign artist is that of "McKinley Signing the Peace Protocol with Spain," by Chartran, and its strong, bold lines and its accuracy as to details attract much attention.

Two statues before which every Southerner pauses with reverence, and the Northerner with deep interest, are those of President Jefferson Davis, of the Southern Confederacy, and General Robert E. Lee, the chevalier of the Southern armies.

It is a scene of rare interest, is that in the Art Palace, and the time spent in viewing it is time profitably spent. From it, by a circuitous walk, and over a bridge spanning an inlet from the Ashley river, we reach

### THE WOMAN'S BUILDING.

This is in the suburb of the Exposition grounds and is built up in all of its attractiveness from what was even before the Exposition a magnet which drew Charlestonians and visitors alike to its historic shelter.

Across the waters of the Ashley river are the primeval woods, and here on this side of the waters is a magnificent grove of spreading wide oaks, festooned with beautiful gray moss, in whose embrace stands a colonial country residence, built over 150 years ago, from whose architectural beauty was struck the keynote of much of the Exposition.

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Early in 1800 the property passed to William Lowndes, a statesman and man of prominence whose descendants are well known Carolinians. Here he made a beautiful country home, famed for its hospitality, and through its shady drives fashionable Charlestonians have passed in numbers. All this section of the grounds comprised the plantation formerly owned by the Lowndes family, but of later years the property of Capt. F. W. Wagener, and by him passed on to the Charleston Exposition.

### EVERYTHING GLORIOUS.

From now until the close of the Charleston Exposition there will be almost daily events of great interest occurring in the city and at the Exposition grounds.

One of the latest popular acts of the Exposition authorities is to make the admittance to the Races absolutely free. Heretofore an extra fee had to be paid to enter the race track, but now one admittance at the Exposition gates admits to the race track as well.

President Roosevelt, his wife and Miss Alice, as well as many Cabinet officials and their families, will be in Charleston for two days "during North Carolina Week," April 7 to 14.

There are State Days and City Days, Press Days, Educational Days, Hoo Hoo Days and all kinds of Days. In fact, everything is a big Day at the Exposition.

### LOUISIANA PURCHASE BUILDING.

This has been transported to Charleston from Buffalo and is of the permanent type being of Spanish-French style of architecture, with porticos, deeply pointed gables and latticed windows. Its beautiful location, the fine view of river and grove afforded, its comforts of home life and beautiful make it a prominent